



DORON KIMA
CLIFTON CALLENDER
JORGE VARIOGO
ALEX FREEMAN
ERIC NATHAN
CHRIS ARRELL
PHILIP CARLSEN

pendulum

SOCIETY OF COMPOSERS, INC.

A CAPSTONE RECORDS PRODUCTION



Navona
Records

FINE MUSIC

As From A Dream (2008)

Doron Kima

Edward Kawakami, conductor; Carlos Feller, flute; Wonkak Kim, clarinet; John Thayer, violin; Katherine Geeseman, cello; Eun-Hee Park, piano

Recorded October 21, 2010 at Les Stephenson's Studio in Tallahassee FL

Session Producer: Doron Kima

Session Engineer, Editing, Mixing and Mastering: Les Stephenson

As From A Dream is a one-movement work. It is characterized by many unexpected changes of texture, which make it very episodic. The different episodes are based on harmonic, melodic, and/or rhythmic manipulations of the original cell. The transformational process of the cell throughout the work leads back to the original cell at the end of the piece. - *Doron Kima*

Metamorphoses II (2009)

Clifton Callender

Emily Hanna Crane, violin; Hui-Ting Yang, piano

Recorded June 13, 2009 in Opperman Music Hall at Florida State University
in Tallahassee FL

Session Producer: Nick Smith

Session Engineer, Editing, and Mixing: Clifton Callender

The title of *Metamorphoses II* comes from a woodcut print by M. C. Escher. Escher's print moves through many different figures, gradually transforming one figure into the next. Another influence comes from folk fiddling, which makes abundant use of open strings and other idiomatic techniques to achieve a very rich sound for a solo instrument. This is supported by a harmonic language in the piano that extends the already richly extended jazz chords one finds in the music of Charlie Parker and his contemporaries into what might be described as "twelve-tone dominants," resulting in a kind of very abstract jazz fiddling. *Metamorphoses II* was commissioned by the Florida State Music Teachers Association and the Hanna-Yang Duo.

- *Clifton Callender*

Walls (flute nonet) (2007)

Jorge Variego

University of Florida Flute Choir | Charley Andersen, conductor | Dr. Kristen Stoner, Director
Dr. Kristen Stoner, flute; Nicole Frankel, flute; Natasha Herrera, flute; Kristin Davis, flute;
Elizabeth Gravitz, flute; Lisa Richmond, flute; Katerina Allmendinger, alto flute;
Maho Azuma, alto flute; Bethany Rowlings, bass flute

Recorded October 2010 at Steinbrenner Hall, University of Florida in Gainesville FL
Session Producer, Engineer, and Mastering: Jorge Variego

Walls (flute nonet) is based on a nine-note block that is always observed from a different perspective. At the beginning it is seen as a perfect vertical simultaneity, then turning ninety degrees to become a horizontal succession of pitches that appears on the bass flute. The unison represents the moment in a three-dimension rotation of the block in which all its components remain behind the only visible one, represented by a single note. These procedures continue all through the piece until the climax point where seven piccolos gradually appear to overlap the horizontal line by the two lower flutes. Towards the end the textures become more irrupting to conclude with a choral texture that emerges from the unison. - *Jorge Variego*

Night on the Prairies (2007)

Alex Freeman

Risto-Matti Marin, piano

Recorded August 2011 in Helsinki, Finland

Session Producer: Risto-Matti Marin

Session Engineer: Matti Heinonen

Editing, Mixing, and Mastering: Pro Audile Oy

Night on the Prairies was composed for pianist Nicola Melville shortly after I moved to Northfield MN. It is one of thirteen compositions for solo piano by living American composers and her recording appears on her 2009 Innova release, *Melville's Dozen*.

My recent orchestral and choral work, *The River Between*, contains Walt Whitman's "Night on the Prairies" which served as an inspiration for this piano composition. As I had never actually lived on the prairie before moving to Minnesota, I felt a new connection to that text after many walks through Carleton College's beautiful and expansive arboretum. This short piece

attempts to evoke something of the purity of those natural surroundings, while also giving allusion to a kind of simple campfire tune that perhaps Whitman's 'wearied emigrants' might have sung or whistled as 'the fire on the ground burns low'.

- *Alex Freeman*



Wing Over Wing (2009)

Eric Nathan

Amanda Kohl, soprano; Joseph Lin, violin

Recorded June 15, 2011 in Lincoln Hall at Cornell University In Ithaca NY

Session Engineer: Dane Marion

Mastering and Editing: Mateusz Zechowsky

Wing Over Wing is a song cycle focused on the central theme of flight. The work reflects on different associations of the word, alluding not only to the physical movement of flying but also to flight as a journey through time.

It is also a memorial piece, written for two family members nearing the end of their lives during the composition of the piece. The title refers to the imagery in the Whitman poem, the two eagles tumbling wing over wing to the water below, and also the last line of my poem which concludes the fourth movement of the song cycle – ‘Sleep and sing, sleep and sing / Sleep, sing, fly, sleep, sing, fly and soar!’ – an image of rising wing over wing to the sky. - *Eric Nathan*

Wing Over Wing was commissioned by the Society of Composers, Inc. and the American Society of Composers, Authors, and Publishers (ASCAP).

I. Lullaby (no text)

II. The Dalliance of the Eagles

Excerpted from "The Dalliance of the Eagles" from *Leaves of Grass* (1900)

By Walt Whitman (1819-1892)

Skirting the river road, (my forenoon walk, my rest,)
Skyward in air a sudden muffled sound, the dalliance of the eagles,
The rushing amorous contact high in space together,
The clinching interlocking claws, a living, fierce, gyrating wheel,
Four beating wings, two beaks, a swirling mass tight grappling,
In tumbling turning clustering loops, straight downward falling,
Till o'er the river pois'd, the twain yet one, a moment's lull,
A motionless still balance in the air, then parting, talons loosing,
Upward again on slow-firm pinions slanting, their separate diverse flight,
She hers, he his, pursuing.

III. Shuddering leaves silent (2009)

By Eric Nathan

The Aspens, silent shaking,
Trembling, flickering, beating in wind,
Shuddering leaves silent.

IV. Eyes tight, tales tucked (2009)

By Eric Nathan

Eyes tight, tales tucked,
My baby
Eyes, tales, tight, tucked, thumping beats
of sleep.

My baby, now old
Eyes tight, tales told
I sing to you as you fly –

Sleep and sing, sleep and sing –
Sleep, sing, fly, sleep, sing, fly and soar!

NARCISSUS/echo (2007)

Chris Arrell

Ted Gurch, clarinet; Helen Kim, violin; Brad Ritchie, cello; Tom Sherwood, vibraphone

Recording Engineer: Barrett Hoover

NARCISSUS/Echo develops from two primary sources. The first of these, inspired by the image of Narcissus attempting to kiss his reflection, is a continuously evolving (and devilishly tricky!) theme that, like the reflected image of Narcissus on the water's surface, "ripples" throughout the ensemble to create a radiant kaleidoscope of color and time. Dominating the music and eventually dissolving into a babel of shattered rhythms at the work's climax, the *Narcissus* theme also serves as the source of repetitive, granular cells. Portraying *Echo* mimicking the object of her desire from the distance, these repeating cells ebb and flow throughout the composition, eventually fading to silence as the Narcissus theme mutates into a plaintive melody heard from the solo violin—a timbral metamorphosis representing the transformation of Narcissus. - *Chris Arrell*

October (2003)

Philip Carlsen

Melsen Carlsen, piano

Recorded in June 2010 at the Boston University college of Fine Arts in Boston MA

Recording Producers: Roberto Toledo, Philip Carlsen

Recording Engineer: Roberto Toledo

Dedicated to my son Melsen, who premiered it at Oberlin on his junior piano recital, *October* was completed in late October 2003, just days after his 21st birthday. There are two principal musical elements in the piece. The first is rapid, metrically-shifting arpeggiations of inverted major and minor triads, and major seventh chords, in polytonal combinations. The other element grew out of a perverse desire to “detune” the piano. When I started work on *October*, I had been studying and composing for Javanese gamelan, investigating ways of integrating its tunings with those of Western instruments. Perhaps for that reason, I became intrigued with trying to write for piano in a way that called attention to the inherent out-of-tuneness of Western equal temperament. The idea was not simply to create dissonance, but to employ voicings and doublings



that trick the ear into thinking the piano is out of tune with itself. This is especially apparent in the doublings of the piano's extreme registers, playing on the curious phenomenon that, for example, the lowest E on the piano seems to sound more in tune with the highest F than with the highest E.

-Philip Carlsen



biographies



“DORON KIMA utilizes some extremely arresting musical gestures and makes good use of jazzy rhythms, with effective use of contrasts between sections. The composer is clearly in control of the material and instruments” (The American Prize Composition Competition). Kima’s catalogue includes

works for orchestra, chamber ensembles, solo, voice, electro-acoustic, and film scores.

Kima’s personal background and professional experiences have taken place in Israel, Europe, and the U.S. He seeks to promote cultural understanding and cross-cultural communication and interaction. His concerto-type composition *Seeds of Hope* for nay (Arabic flute), oud (Arabic lute), and orchestra is based on the Arabic *Maqam*, while his delicate and intricate chamber work *Song of Songs In the Garden of Delights* for female voice, flute, harp, and two percussion players is based on the biblical *Song of Songs*.

His works are published by Capstone Records, Schott Music Corporation, Mercury Records (collaboration with Cross-Fade productions, Netherlands), Bald Wins Records, and Navona Records. His compositions are included in the SCI album series, SCI Journal of Music Scores, and NACUSA Southeast Chapter album. His composition *Kislev* has been selected for the International Award Wining Living Composers Concert of NACUSA Southeast Chapter and he is a recipient of the Promising Artists of the 21st Century Award of Centro Cultural Costa Rica.

Kima holds a Doctorate in Music Composition from Florida State University, a Master's in Jazz Piano from Florida State University, and a Bachelor's in jazz piano from Amsterdam School of the Arts in the Netherlands. Kima taught at Florida State University, the Open University of Israel, conducted master classes at the National Editus Academy and the University of Costa Rica San Jose, and is currently a Visiting Scholar at the University of California, Berkeley.



His jazz compositions range from lead sheets to big band charts and he appears on numerous jazz and commercial music recordings. As a jazz pianist he has appeared at major festivals in the U.S., Holland, Belgium, Germany, Switzerland, Italy, Portugal, and Israel. These include the Montreux Jazz Festival in Switzerland, the North Sea Jazz Festival in Holland, and the Red Sea Jazz Festival in Israel.
www.doronkima.com

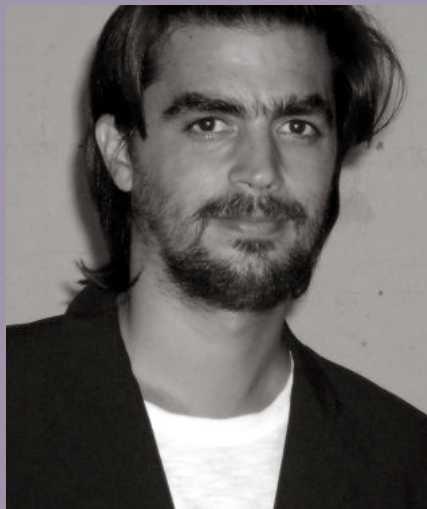


CLIFTON CALLENDER (b. 1969, Pascagoula MS) is Associate Professor of Composition at Florida State University, and holds degrees from the University of Chicago, Peabody Conservatory, and Tulane University. His solo piano work *Patty, My Dear* has been recorded by Jeri-Mae Astolfi for

Capstone and *Point and Line to Plane* has been recorded by Jeffrey Jacob for New Ariel. Recent commissions include *Hungarian Jazz*, invited work for the Bridges Conference on the Arts and Mathematics, *gegenschein*, for Piotr Szewczyk's Violin Futura project, *Reasons to Learn to Sing*, for the 50th Anniversary of the College Music Society, and *Metamorphosis II*, for the Florida State Music Teachers Association. His music has been recognized by and performed at numerous venues, including the Spark Festival, Electroacoustic Barn Dance, Boston New Music Initiative, Composers, Inc., Florida Electroacoustic Music Festival, National Association of Composers U.S.A. Young

Composers Competition, the Northern Arizona University Centennial Composition, the Society for Electroacoustic Music in the United States, the World Harp Congress in Copenhagen, and the pplANISSIMO Festival in Bulgaria. Also active in music theory, Callender's articles have been published in *Science*, *Perspectives of New Music*, *Journal of Music Theory*, *Music Theory Online*, and *Intégral*. www.cliftoncallender.com





JORGE VARIOGO (b. 1975, Rosario, Argentina) has a Doctorate degree in Music Composition from the University of Florida; a master's of music degree in composition and clarinet Performance from Carnegie Mellon University; and a J.D. equivalent from the National University of Rosario. He currently serves as Assistant Professor of Music Composition, Theory and Woodwinds at Valley City State University.

Actively involved with technology in sound and music, Variego has been a pioneer in the field of interactive computer music, having created or performed a great deal of works for clarinet and electronics in the U.S., Europe, and South America. He participated in many international computer music festivals such as MATA, SEAMUS, EMS, and Sonoimágenes, and can be heard on many

albums, including his most recent solo album *Necessity* (2010) which was released with Albany Records.

As a recipient of numerous grants, prizes, and commissions, Variego wrote pieces that were premiered at the Vandoren Clarinet Ensemble Festival, the National Flute Association Convention, and the 2011 season of the Symphonic Orchestra of Rosario. He also holds an active schedule as a lecturer/performer, in; August 2012, he was resident artist at the Centro Mexicano para la Musica y las Artes Sonoras (CMMAS) being involved with the production of an album exclusively dedicated to new music.

Variego was awarded first prize in the Carlos Guastavino Composition Contest (Mozarteum Santa Fe, Argentina), first prize in the Jorge Peña Hen Composition Contest for youth orchestras sponsored by the Foundation of Youth Orchestras of Chile, and Premio Tribunas de Música Argentina 2007, sponsored by Fundacion Encuentros de Música Contemporánea. He was also finalist in the Fresh Ink composition competition in 2008 and also selected national finalist in the SCI/ASCAP Commission Competition in 2008 and 2011.

www.jorgevariego.com



ALEX FREEMAN (b. 1972, Raleigh NC) composes in a wide range of styles and media. He holds degrees from the Eastman School of Music, Boston University's School of Fine Arts, and the Juilliard School, where he completed his doctoral studies in 2004. His doctoral research led him to Finland, via a Fulbright Fellowship, where he lived for six years, studying at The Sibelius Academy and freelancing, before he assumed his current position of Assistant Professor of Music in Composition at Carleton College in Northfield MN. Among his teachers have been Robert Ward, Samuel Adler, Warren Benson, Joseph Schwantner, David Liptak, Christopher Rouse, Charles Fussell, Richard Cornell, and Eero Hämeeniemi. He has won awards from ASCAP, The American Academy of Arts and Letters, The American-Scandinavian Foundation, American Composers Forum, The Fulbright Foundation, and The Jerome Fund for New Music, among others. www.alexfreemanmusic.com.



The music of **ERIC NATHAN** (b. 1983, New York NY) has been performed in the United States and abroad at music festivals including the Aldeburgh Music Festival (UK), Tanglewood, Aspen, Ravinia Festival Steans Institute, Banff Centre, World Music Days, Yellow Barn as well as at the Louvre Museum and Carnegie Hall.

In June 2013, Nathan served as composer-in-residence at the Chelsea Music Festival (New York) and at Chamber Music Campania (Italy). Recent commissions include those from the New York Philharmonic for its 2014 Biennial, Tanglewood Music Center, Daejeon Philharmonic Orchestra, and a Jerome Fund for New Music commission for the Momenta Quartet. Nathan's music has been presented by ensembles including Nouvel Ensemble Moderne, the Momenta Quartet, American Composers



Orchestra, American Modern Ensemble, Omaha Symphony Chamber Orchestra, and Aspen Concert Orchestra, among others.

Nathan is a recipient of the 2013 Rome Prize from the American Academy in Rome, ASCAP Foundation Rudolf Nissim Prize, four ASCAP Morton Gould Young Composer Awards, ISCM-IAMIC Young Composer Award, BMI William Schuman Prize, and American Academy of Arts and Letters Charles Ives Scholarship. He received his Doctorate in Composition from Cornell University, an M.M. from Indiana University, and his B.A. from Yale College. His principal teachers include Steven Stucky, Roberto Sierra, Claude Baker, Sven-David Sandström and Kathryn Alexander. www.ericnathanmusic.com



CHRIS ARRELL (b. 1970, Portland OR) writes music for voices, instruments, and electronics. Praised for their unconventional beauty by *The Boston Music Intelligencer* and hailed as “sensuous” and “highly nuanced” by the *Atlanta Journal Constitution*, his compositions blur conventional boundaries between color, line, harmony, and pulse.

Arrell has fulfilled commissions for a number of prestigious ensembles and institutions including the Boston Musica Viva (2010), Music at the Anthology (2005), Spivey Hall (2003), Cornell University (2003), and the Fromm Foundation (2001). Awards include the Ossia International Music Prize (2010), the League of

Composers/ISCM (2008), the Salvatore Martirano Memorial Composition Award (2007), Cornell University (2001), SCI (1998), and ASCAP (1998 and 1997). His research grants include residencies at the MacDowell Colony (2005) and the Atlantic Center for the Arts (1997) as well as a Fulbright-Hays Fellowship to Argentina and Chile (2004).

Arrell is Assistant Professor of Music at College of the Holy Cross and taught previously at Clayton State (Atlanta GA). He holds degrees from Cornell University (D.M.A), the University of Texas (MM), and the University of Oregon (BM), and also participated in the Cornell-Columbia Exchange Scholar Program. His composition teachers include Steven Stucky, Roberto Sierra, Tristan Murail, Dan Welcher, and Robert Kyr. www.chrisarrell.com



PHILIP CARLSEN (b. 1951, Coulee Dam WA) earned degrees in composition from the University of Washington, Brooklyn College, and the CUNY Graduate Center. His principal teachers were Robert Suderburg and Jacob Druckman; he also studied with William Bergsma, Stuart Dempster, Mario Davidovsky, and Charles Dodge. Carlsen has received fellowships from the Maine Arts Commission, the National Institute of Arts and Letters, and the National Endowment for the Arts, a residency

at the MacDowell Colony, and commissions from the American Composers Alliance (for the Manhattan Marimba Quartet), National Symphony Orchestra residency program, the Portland (ME) Symphony Orchestra, Bossov Ballet Theater, Sebago-Long Lakes Region Chamber Music Festival, and other organizations. In addition to numerous performances in Maine, his music has been played at such venues as New York's Town Hall and the Museum of Modern Art, at the Kennedy Center, national conferences of the College Music Society and the Society of Composers, and the Ernest Bloch Music Festival Composers Symposium. Besides works for traditional Western media, he has written for Javanese gamelan, automobile orchestra, and his own invented instruments. Carlsen is a professor of music at the University of Maine at Farmington, where he has taught since 1982.

1	As From A Dream Doron Kima Edward Kawakami, conductor; Carlos Feller, flute; Wonkak Kim, clarinet; John Thayer, violin; Katherine Geeseman, cello; Eun-Hee Park, piano Recorded October 21, 2010 at Les Stephenson's Studio in Tallahassee FL Session Producer Doron Kima ; Session Engineer, Editing, Mixing, & Mastering Les Stephenson	11:27	
2	Metamorphoses II Clifton Callender Emily Hanna Crane, violin; Hui-Ting Yang, piano Recorded June 13, 2009 in Opperman Music Hall at Florida State University in Tallahassee FL Session Producer Nick Smith ; Session Engineer, Editing, & Mixing Clifton Callender	5:45	
3	Walls (flute nonet) Jorge Variego University of Florida Flute Choir Charley Andersen, conductor Dr. Kristen Stoner, director Dr. Kristen Stoner, flute; Nicole Frankel, flute; Natasha Herrera, flute; Kristin Davis, flute; Elizabeth Gravitz, flute; Lisa Richmond, flute; Katerina Allmendinger, alto flute; Maho Azuma, alto flute; Bethany Rowlings, bass flute Recorded October 2010 at Steinbrenner Hall, University of Florida in Gainesville FL Session Producer, Engineer, & Mastering Jorge Variego	11:16	
4	Night on the Prairies Alex Freeman Risto-Matti Marin, piano Recorded August 2011 in Helsinki, Finland Session Producer Risto-Matti Marin ; Session Engineer Matti Heinonen Editing, Mixing, & Mastering Pro Audile Oy	4:14	Producer Vera Stanojevic Executive Producer Bob Lord
5-8	Wing Over Wing Eric Nathan Amanda Kohl, soprano; Joseph Lin, violin Recorded June 15, 2011 in Lincoln Hall at Cornell University in Ithaca NY Session Engineer Dane Marion ; Mastering & Editing Mateusz Zechowsky	10:56	Product Manager Jeff LeRoy Mastering Shaun Michaud Art & Production Director Brett Picknell
9	NARCISSUS/echo Chris Arrell Ted Gurch, clarinet; Helen Kim, violin; Brad Ritchie, cello; Tom Sherwood, vibraphone Recording Engineer Barett Hoover	7:52	Graphic Designer Ryan Harrison A&R Sam Renshaw PR Coordinator Ariel Oxaal
10	October Philip Carlsen Melsen Carlsen, piano Recorded June 2010 at the Boston University College of Fine Arts in Boston MA Session Producers Roberto Toledo , Philip Carlsen Session Engineer, Editing, Mixing, & Mastering Roberto Toledo	9:39	Label contact: info@navonarecords.com www.navonarecords.com 223 Lafayette Road North Hampton NH 03862